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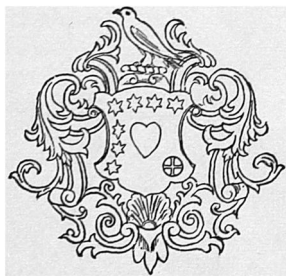
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Industrial Art.

OLD SILVERWARE.



THE FANEUIL ARMS.

It is only of late years that much effort has been made to inform collectors and the public generally on the subject of silversmiths' work, and especially as to their trade-marks and those of the assay offices. Up to the present nothing whatever has been done in that way with regard to American silver, and but little with regard to English; but now Mr. Beck's book on "Old Plate," published by the Gorham Manufacturing Company, comes just in time to afford the information needed by the growing host of amateurs. Mr. Beck's notes on American silver are the result of personal investigations, in which he has been aided by the rectors of various churches, by the President of Harvard University and by many private owners of old silverware. His remarks on collecting will prove of the greatest value to amateurs, who are to a great extent at the mercy of importers of modern antiques.

The sale of such forged antiques is especially large in England at the present day, and we have only recently published a note showing how the active German and Dutch forgers play upon the credulity of French collectors. The publication of tables of date marks, Mr. Beck thinks, has led to an increase of this nefarious business, a higher price being put upon articles of a known age. The modern electrotype processes, too, offer an easy mode of counterfeiting with great exactness any old piece of sufficient artistic value, as the minutest chasing and engraving and the very hammer marks of the original repoussé work may be reproduced as easily as a plain surface. An expert will, at a glance, tell the difference—Mr. Beck does not explain just how. It is, however, mainly a matter of texture, the electrotype copy being crystalline or granular, the original fibrous.

To detect the transfer of a hall-mark from a small piece, such as a spoon, to a large piece of originally unmarked ware, perhaps of inferior metal, use the fumes of sulphur, which will blacken the line of junction, or a blow-pipe, which will melt the solder; often a close examination with a microscope will be sufficient to detect the fraud.

In examining pieces with forged hall-marks, first try to divine the motive for falsification. If it should seem to be to pass off inferior metal for standard, an assay of a few scrapings will solve the question. If the object has been to deceive the buyer as to the age of the piece, it is more difficult to discover the truth. One must consider the style and workmanship of the piece, and judge whether they correspond with the date. The color and tone of old gilding are difficult to imitate; but one must not be misled by abrasions and marks of wear and tear, for these, of course, are easily counterfeited.

The stamping of plate at the assay offices is not done at random. Official orders and regulations direct the

clerk on which particular part of each piece he must apply his stamp. This practice has been established from an early period; and a thorough connoisseur will at once detect a stamp out of place.

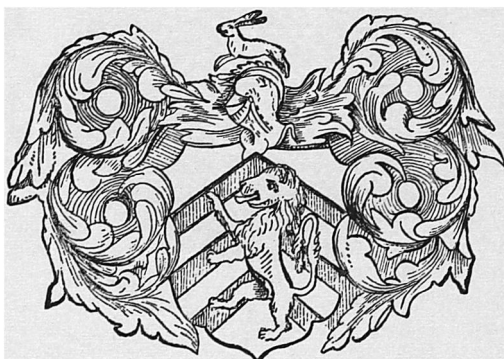
Ordinary spoons are occasionally made into Apostle spoons by the addition of a modern statuette. This can be detected in the same way as transplanted hall-marks. In Holland and in Germany spoons are still made in the style of the sixteenth and seventeenth centuries, and occasionally come into French, English and American markets



LOVING-CUP (ABOUT 1731).

BELONGING TO HARVARD UNIVERSITY.

in large quantities. But their very commonness should warn collectors against them. Silversmiths sometimes buy up quantities of plate just gone out of fashion at the



THE WINTHROP ARMS.

melting price, keep it for awhile till the fashion changes, redecorate it and sell it for old plate. The old-fashioned French-patterned spoons superseded by the modern fiddle-head are often treated in that way, the bowls being handsomely chased and gilt. Of course, the chasing is modern and not of the date indicated by the hall-mark. Large old-fashioned tea-kettles, tea-pots and milk-jugs are also so disposed of. The style of the ornament is seldom more than an approximation to that of the time when the piece was made.

Late pieces of European make after 1784-1867 have five or six marks. French pieces before the latter date and English before the former have only four. The superfluous marks (as the fraudulent dealer considers them) are simply erased, and this alone is often enough to puzzle and mislead the collector who has learned that the sovereign's head was not used for a mark before 1784.

The forgers of old marks sometimes betray themselves by copying a whole set of stamps in one punch. In each article stamped with this new punch all the marks will be found in exactly the same relative positions, a thing which could not occur in a set of articles stamped with a number of separate punches, as the originals have been.

The importance of noticing the position of the hall-mark is shown by the fact that transformations of old plate have at all times been common, owners having had old pieces made over to suit new purposes or new fash-

ions. Old saucepans of Queen Anne's time, no longer useful, have been converted into mugs and tankards; old dishes are turned into waiters or baskets handsomely chased; old decanter stands, now out of date, are turned into soy-frames. In England such alterations are not allowed, and additions must be separately stamped. Thus a new foot or handle or stand

may be added, or an old tankard may have a new spout put to it; but it must not be turned into a coffee-pot. If the addition amounts to more than one third of the whole, a new

duty is put upon the whole piece, and it must be stamped with the modern date marks, under the original marks. Two sets of marks therefore are evidence of large alterations or additions in a piece of English ware. Before 1700 the marks were placed as follows: On bowls and cups, on the outside of the rim near the mouth; on tankards, on the rim near the handle; on tankards with a flat lid, straight across it in a line, with the knob for the thumb, or at times upon the flange; dishes and salvers were marked upon the faces. At and after Queen Anne's time the rules were altered, so that the marks might be less conspicuous. They were put on tankards on the under part of the cover; on cups and bowls underneath or inside the hollow foot; on other pieces at the back.

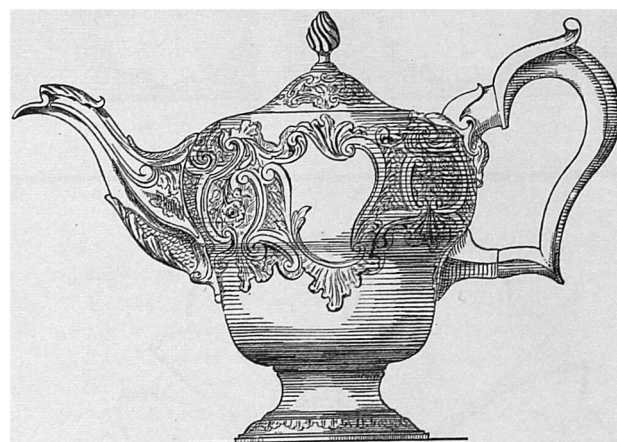
In early English spoons the leopard's head crowned was placed inside the bowl, close to the stem, the maker's mark, date mark, letter and lion on the back of the stem, but on the rat-tail spoons of the latter part of the seventeenth century all the four marks were placed on the back of the stem. The crown was taken from the leopard's head in the present reign. Collectors are cautioned against "great bargains" in old silver. The time, for instance, is long past when plate of the time of Queen Anne, to say nothing of earlier reigns, could be bought at a moderate price.

In the French and German wares the marks and their positions have been so often changed that neither amateur nor forger need be expected to know much about them.

It is as yet sufficiently easy to get old American silver for collectors to make a specialty of it. But the time will certainly come when it will be a recognized hobby, and we consider that this article would be incomplete if we did not follow Mr. Beck in paying some attention to it. Boston was the first place in which gold-



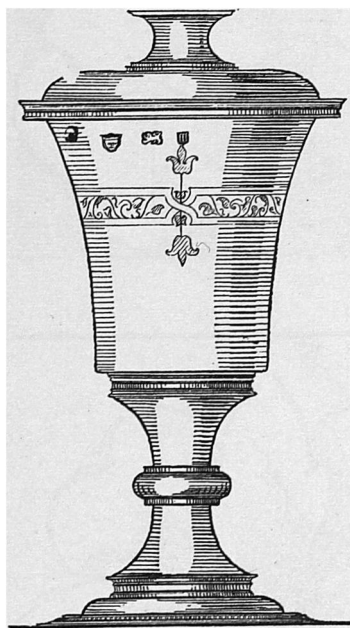
THE WILLIAMS ARMS.



TEA-POT (1769).

BELONGING TO THE GORHAM MANUFACTURING CO.

smith's work was done in the United States. John Hull, who with Robert Sanderson coined the first silver pieces issued by the colony of Massachusetts in 1652, made some silver plate, still in the possession of the First Church, Boston, the Old South, and the First Church, Dorchester. Timothy Dwight, Samuel and Benjamin Burt came next in the business. John Burt made the



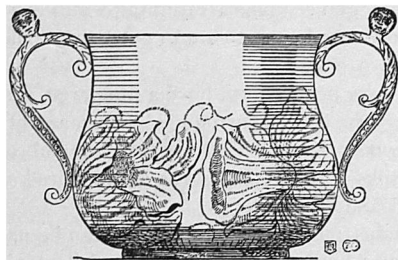
COMMUNION CUP (1569).

COLLECTION OF THE LATE C. WYLLYS BETTS.

"loving cup," still preserved by Harvard University, which we illustrate. It bears the following inscription:

From
the Bequest of
Col. Samuel Brown,
of
Salem,
1781.

He also made the large flagon presented to the New North Church in 1745, and now in the possession of King's Chapel. John Burt's name will be found inside it.



CUP (1667).

COLLECTION OF THE LATE C. WYLLYS BETTS.

Jacob Hurd, father of the celebrated engraver Nathaniel Hurd, made plate for Christ Church (1732), the First Church, Dorchester (1736 and 1748), and the First and Second churches, Boston. He died in 1758. None of the goldsmiths of colonial times seem to have depended on that trade alone. They were also engravers, die-sinkers and merchants.

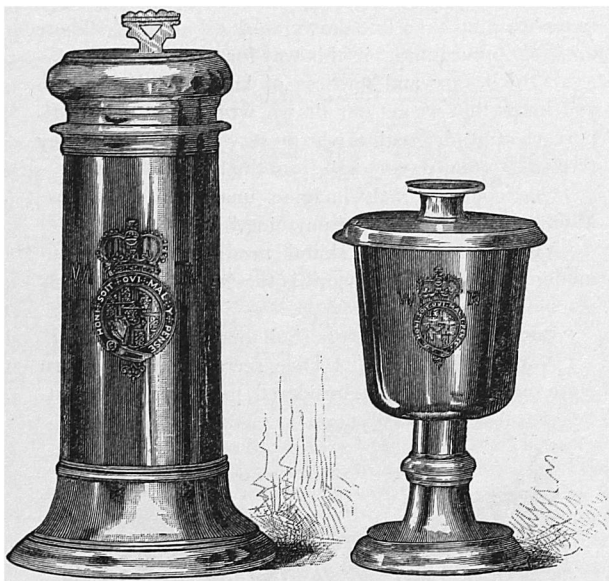
Paul Revere is perhaps the most famous of all Boston goldsmiths. He learned the trade from his father, who was of French Huguenot extraction. After the close of the Revolutionary War he opened a foundry in Boston, where he cast bells, cannon and iron ware. Mr. Edward Ingersoll Browne, of Boston, has a teapot made by Revere, and a receipted bill for it, which shows that it cost, with four silver salt-spoons, £15 10s. The King's Chapel, the First Church and the Old South have plate with Revere's mark, which shows that his wares may still be said to be plentiful. His own particular part of the work was the designing and engraving. He died in 1803, and was buried at Copp's Hill. Other early goldsmiths were Jacob Perkins, of Newburyport, Abel Buell, of Killingworth, Conn., Joseph Hopkins, of Waterbury, and Bald Fryer, of Albany.

Of the other articles which we illustrate, the Communion Cup, from the collection of the late Mr. Willys Betts, is of English make, date 1569. The "Maidenhead" spoons were a variation on the old Apostle spoons, the head being intended for that of the Virgin. They came into fashion about 1446, and were common during the next century. "Apostle spoons," when genuine, date from about the same period. The small cup from the Betts collection is dated 1667. The flowers at the bottom are intended for tulips, and are hammered in relief. The kettle and stand of 1732 are at Windsor Castle. The kettle is of what is known as the melon pattern, and the stand is triangular.

We give some coats-of-arms from old pieces of American plate. The Hancock arms appears to have been engraved by Nathan-

iel Hurd, of Boston. It is on two chalices presented the First Church by Mrs. Lydia Hancock September 4th, 1773. The Williams arms is on two cups, by J. Hurd, given to the same Church by Jonathan Williams at his decease, March 27th, 1737. The Winthrop arms are on a silver baptismal basin presented to the North Church by Adam Winthrop on the occasion of the baptism of his son Adam by Cotton Mather, in 1706. Lastly, the Faneuil arms are on a paten given to the Episcopal Church at Cambridge by Mary Faneuil, wife of George Bethune, in 1791.

In concluding our notice of this valuable work, we



COMMUNION PLATE (1694), CHRIST CHURCH, CAMBRIDGE.

take pleasure in extending the publicity of the author's request for the names of any places where Old Plate is to be found in this country which have escaped his observation.

COLOR EFFECTS IN METAL WORK.

It is not always easy to get from a metallic surface its full color effect. The poor look of gilding when unintelligently applied has often been commented upon. The angle at which the light falls upon a metallic surface must always be considered. If it is very small, that is to say, if the entering light is nearly parallel with the surface which it illuminates, the most richly-toned polished metal will look pale. In such cases the majority of the rays which reach the eye hardly touch the pol-

ished metal, and to get anything of its color it should be roughened. But if the angle of incidence is small the reflected light is strongly colored, and if, by means of deeply hollowed forms, the light is reflected back and forth several times before reaching the eye, the richness of the color is greatly increased. This is the cause of the deep golden tints seen in the inside of a goblet, and it is the reason why gilt frames should, as a rule, be deeply carved. The principle is not always understood

by decorators, however, who, in the interior of a church, for instance, are fond of putting the gilding where they think it will show, that is, on prominences and flat surfaces. It is almost always a great deal better to use gilding to light up recesses. The same is true of all other colored metals. Thus, copper may be made to give a full and nearly pure red light by being disposed so as to secure repeated reflections. And of colored bronzes, and silvered and tinned surfaces

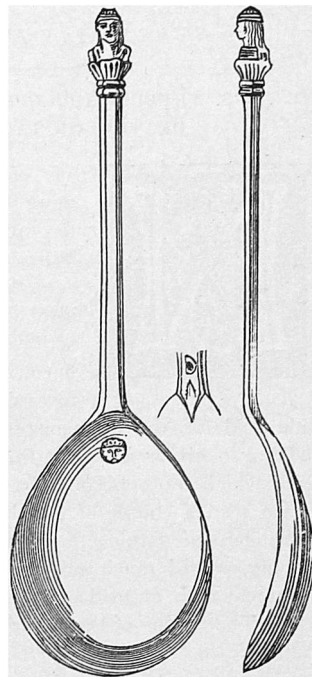
which are colored by varnishes, the same is to be said.

The color of a metal is often altered perceptibly by very slight additions of other metals. One part of silver to eleven of gold changes the color of the latter to a greenish yellow. Copper, one part in ten, reddens gold. Equal additions of copper and silver merely make it paler. Electrum, half silver, half gold, is nearly as white as the silver alone. Old Roman gold coins contain less than one per cent of alloy and are of a rich orange tint. Modern coins show by their paler color the presence of larger quantities of both silver and copper.

The color of pure gold is often restored to an alloy by the process called pickling. The medal or jewel to be restored is first heated, and then plunged into nitric acid, which eats out the alloy from the surface. This, of

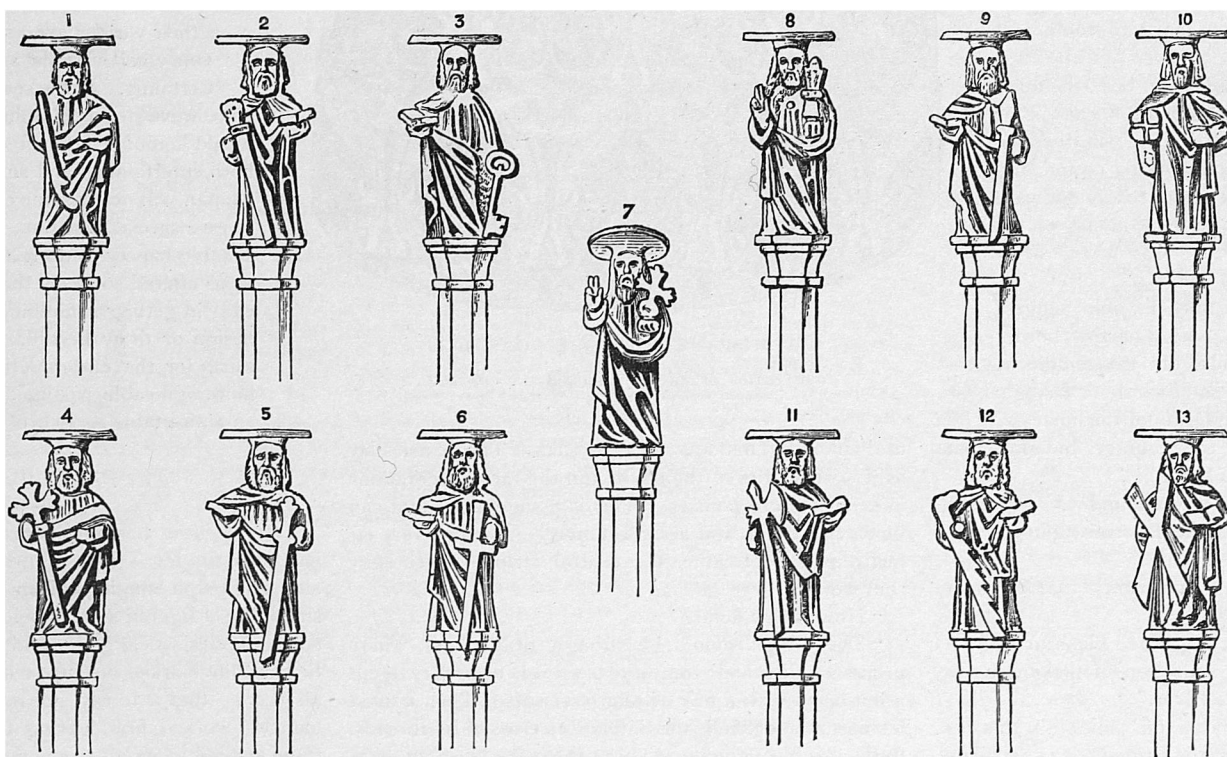
course, deadens the surface, but it can be repolished. Another plan is to apply a paste made of a mixture of borax, nitre and sal-ammoniac ground together in water. The metal is heated until the paste begins to change color, which is then washed off and the metal is found to be restored to its pure color.

The matt effect of pickled gold is also to be seen on most metallic deposits formed in the galvanic bath. It is due in the latter case to the granulated texture of the metal. Gold may thus be made to resemble yellow ochre and silver to look like white paper. Such matt surfaces can be richly ornamented by burnishing in parts.



"MAIDENHEAD SPOON"
(ABOUT 1540).

WITH HEAD OF THE VIRGIN.



THE ONLY COMPLETE SET OF APOSTLE SPOONS KNOWN (1626). OWNED BY THE GOLDSMITH'S COMPANY, LONDON.

1. St. James the Less, with a fuller's bat; 2. St. Bartholomew, with a butcher's knife; 3. St. Peter, with a key, sometimes with a fish; 4. St. Jude, with a cross, a club or a carpenter's square; 5. St. James the Greater, with a pilgrim's staff and a gourd, bottle or scrip, and sometimes a hat with scallop shell; 6. St. Philip, with a long staff, sometimes with a cross in the T; in other cases a double cross or a small cross in his hand, or a basket of fish; 7. The Saviour or "Master," with an orb and cross; 8. St. John, with a cup (the cup of sorrow), with a serpent issuing out of it; 9. St. Thomas, with a spear; sometimes he bears a builder's rule; 10. St. Matthew, with a wallet, sometimes an axe and spear; 11. St. Matthias, with an axe or halberd; 12. St. Simon Zelotes, with a long saw; 13. St. Andrew, with a saltire cross.